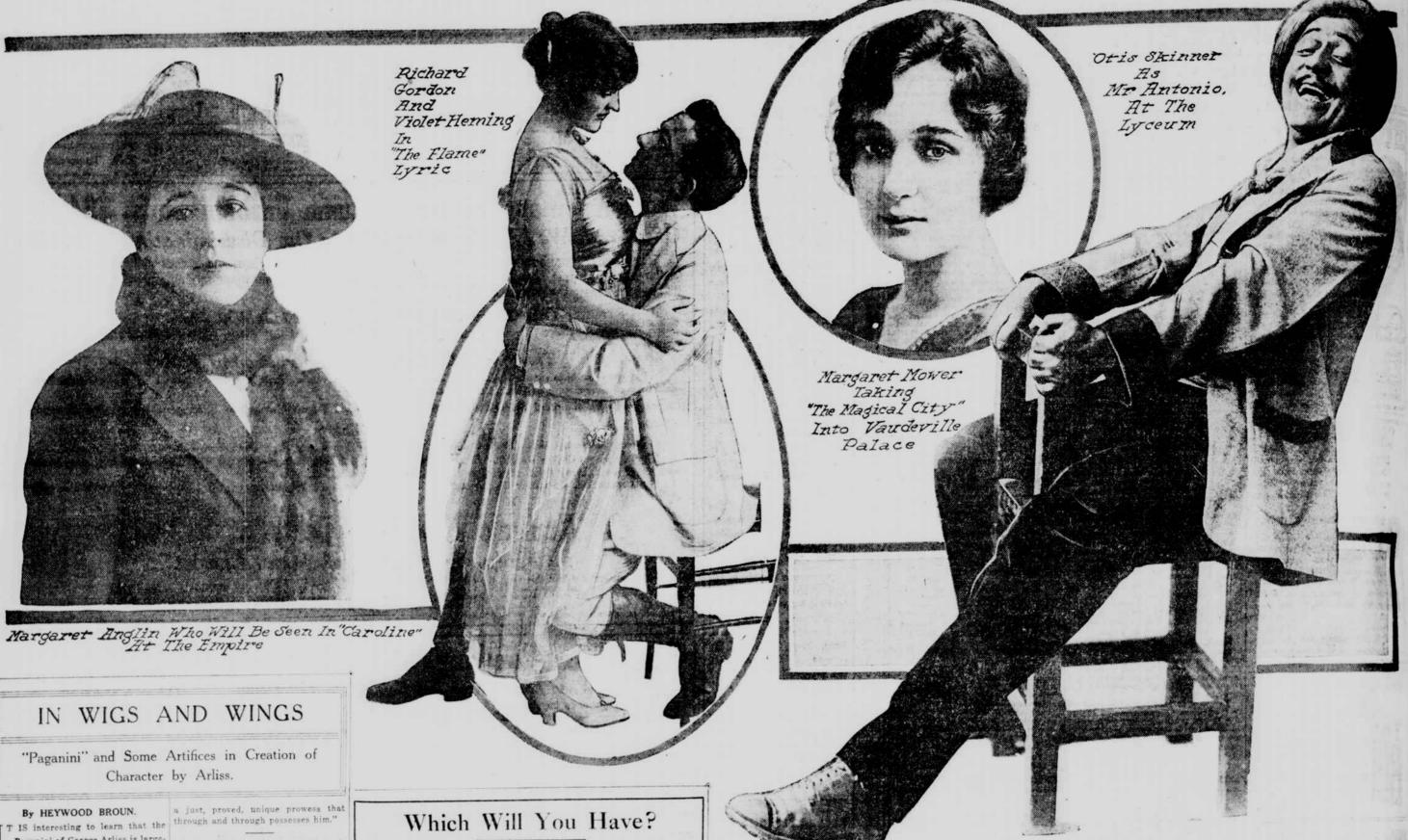
OTIS SKINNER AND MISS ANGLIN THE WEEK'S STARS



ber the conception of the actor. WE don't agree with Mr. Parker. It Paganini of George Arliss is large-

tle circle in which he is dwelling and infrequently serves to lessen the effect upon the larger world outside; but of the spoken word.

The play and the portrait rest to no rather full-blooded) and one or an- the dictionary. and glinting, the upper lip susceptible sphere. to every passing tremor of sensibility. It is difficult to dramatize the life of

a flawless synthesis of well-imagined, thry emergencies. seemingly spontaneous and altogether No play about Goethals would amount his notion that the world, near and re- that your play becomes a concert. mote, is but setting for him or at most a thing to be engrossed and swayed CHARLES T. DAZEY, who wrote "Manby him; recall his incessant desire to the circumstance in that world which film authors are often slighted. immediately touch him-Charlotte "To the making of a good picture," must kindle him to composition, Char- he writes, "almost as much time and lotte must listen as he plays; recall thought must go as to the making of a his serenity over his own idiosyn- play. It is work that should be done crasies as though they were the most with as much skill and care as a man ordinary of manners and customs; his ressesses. This being the case, should affection for his violin, deeper than not the name of the author or authors that he gave to any human; and, most be given in the reviews of photoplays " of all, his passion of loyalty to his work and to his career, beside which that we enjoyed "Manhattan Madness" other obligations and other satisfac- we should have mentioned the fact that it deserves the adjective—the vanity of the screen or the programme.

suasive of this traditional being.

seems to us that Mr. Arliss has rather than the author. This point made a grave mistake in creating an unwas discussed in engaging fashion by necessarily eccentric portrait. It is dif-H. T. P., of "The Boston Transcript," ficult to become interested in what his when the Knoblauch comedy was Paganini does or says, because of constant temptation to observe what he is. The acting of Arlies is always distin "Unless memory slips," writes the guished by a restraint which at times Boston critic, "nowhere in Mr. Knob- is art and again becomes mere frigidity. lauch's comedy is there any hint of And yet for all this restraint he is fond Paganini's aspect and manner. We of playing with a prodigality of gesthear of the impression that the vir- hands with extraordinary skill, but

nothing is said of his outer semblance. Slight extent on the assumption that Perhaps the playwright wisely left gerius is the child of eccentricity. As such disguise to so astute a master of a matter of fact, eccentricity is only a it as Mr. Arliss. Letters to this news- fortuitous second cousin of genius. The paper have suggested that Mr. Arliss's fact that Samuel Johnson could not Paganini resembles little the 'stand- page a fence without touching each ard' portrait by Ingres (which shows picket with his walking stick did not him curly-headed, round-faced and help him a bit when he came to write

other likeness of the violinist's imme- The most eccentric man we know is diate time. True, doubtless, but the gn automobile salesman, and a very Paganini so drawn in the flesh has ordinary one. We don't know any vi been replaced in the common imagina- linists, but we used to play cards with tion, which Mr. Arliss is addressing, a mighty good tenor, who was much the by a Paganini of tradition and legend, same as other people, barring the fact bound to be uncanny of aspect and to that he never could remember how suggest that commerce with spirits- many trumps were out against him. satanic or merely of music and the The thing that makes musicians differviolin-which the gossip of his gener-ent is their music. Sculptors can ation attributed to him. Hence, per- mangle freely in any crowd and escape haps, the high forehead, the falling recognition, and many a general has hair, the long black arms, the longer altegether escaped the attention of his and blacker legs, eyes, ever searching community until war put him into his

Whether or not Mr. Arliss's Paganini a genius without allowing him to do his visualizes the violinist of painted fact, stunt. Even Napoleon hardly belongs it does summon plausibly the violinist in a drama unless the playwright car of recorded and vaguely remembered by some expedient or other, exhibit his legend. The voice, with its uncanny skill in military manners. Shakespeare smoothness and fineness of intonation; knew that there was nothing worth the long, gliding gesture and atride; while about Henry V, except his fight the manner with its incessant flow in ing qualities, and so he let him fight. and out of self-absorption, are as per- When he undertook to portray a great and passive Cæsar he drew an uncon-"The actor, however, does more than vincing character. On the other hand. visualize and incarnate such a Paga- Shaw succeeded in making Cæsar live, nini in the circumstance of the play by because he put him to the test of mili-

jointless detail. He incarnates and to much unless he built the Panami projects also a whole temperament- Canal in the third act, and we can't the temperament of the executive conceive an effective Billy Sunday artist in music or indeed any other drama without a revival meeting. The medium-at its zenith. Recall Paga- only way to reveal a violinist is to let nini's preoccupation with himself and him play and play, and when you do

hattan Madness," in collaboration be stimulated by the individuals and with his son, Frank Dazey, thinks that

"MISTER ANTONIO," to-morrow evening at the Lyceum. This is the piece that will serve to reunite Booth Tarkington and Otis Skinner. Mr. Skinner was seen here recently as "Cock o' the Walk," but Mr. Tarkington has not been represented by a play for several seasons. The last Tarkington play in which Mr. Skinner appeared was "Your Humble Servant," half a dozen years ago at the Garrick.

As the title indicates, "Mister Antonio" gives Mr. Skinner the opportunity to play an Italian. The play, however, is described as thoroughly American in theme, with scenes laid in New York and a small Pennsylvania town.

In the cast will be Joseph Brennau, Eleanor Woodruff, Robert Harrison, John McCabe, Walter F. Scott, Louise Sydmeth, Frances Landy, Patterson McNutt and Ernest A. Elton,

"POLLYANNA," to-morrow night at the Hudson. This is a comedy by Catharine Chisholm Cushing, fashioned from the widely read story of the same name by Eleanor H. Porter. it reaches New York after a long journey on the road, where it was heralded with acclaim as a worthy successor to "Daddy Long-Legs." It is announced as "the glad play," and breathes the spirit of happiness from curtain to curtain.

Patricia Collinge, who used to be Douglas Fairbanks's leading

woman, will play the title role, and the remainder of the cast will include Herbert Kelcey and Effic Shannon, veterans of many a play; Philip Merrivale, remembered as the Higgins of "Pygmalion"; Helen Weathersby, Maud Hosford, Stephen James and Taylor Graves.

THE AMBER PRINCESS," Tuesday evening at the Globe. This is a musical production, being the first effort in that direction by Messrs. Corey and Riter. The score is the work of Zoel Parenteau, and Max Bendix's orchestra will do the honors. The book, by Marcus C. Connelly, recounts the adventures of an American woman in Italy, who discovers a love affair between her son and the star of a moving picture company. Besides all that, the piece has recently been playing in Boston.

In the cast will be Frank Lalor, Emma Janvier, Thomas Conkey Mabel Wilbur, Donald MacDonald, Louise Allen, John Daly Murphy, Daisy Revett, Lew Christy, Claire Lorraine, Andrew Higginson, Colin Campbell and others.

CAROLINE," Wednesday evening at the Empire. Margaret Anglin will be seen as the star of this piece, which is a comedy by W. Somerset Maugham. It has already been played successfully in London, where Irene Vanbrugh had the leading role. It tells the story of a man and a woman who have been waiting for each other for ten years, only to find, when the barrier is removed, that they do not wish to marry. Mr. Maugham is known on this side of the water as the author of "The Land of Promise," "Lady Frederick," "Mrs. Dot," "Jack Straw"

Supporting Miss Anglin in the production will be Charles Dalton, Rex McDougall, Arthur Chesney, Florence Edney and Viva Birkett.

CLARA TICE SEES THE PANTOMIME.



tions were in the long run as naught. It was written by the Duzeys, but the Remember even the noble vanity for names of the authors did not appear on the Remember even the noble vanity for names of the authors did not appear and wait.

AROUND AND ABOUT

By GEORGE S. KAUFMAN.

HEY are beginning to mould the Century show into something to the form that they want it to like the form that they want it to have, but at this jetting the chances have, but at this jetting the chances for an early October opening are not unduly bright. Elsie Janis, Hazel greater than that of almost any other Dawn, Frank Tinney, Eddie Foy, Sam piece now in the city. For it would be Bernard and the rest started rehear-strange if "The Music Master" has not sals last week. The nature of the the vitality to remain six or eight entertainment is being closely guard- months in New York-to say nothing ed by Messrs. Ziegfeld and Dillingham of the fact that it will be seen at the and their camp followers, and from the Knickerbocker, an exceptionally large rear of the first balcony it was not theatre. possible for an eavesdropper to hear enough to know what was going on. Julian Anhalt, who manages "His Just one thing is certain-the show Bridal Night," declares that he went will have a small chorus. There will back stage with the salary envelopes be no endeavors to fill the great a few days ago and paid Roszika Dolly Century stage with huge ensembles. | twice.

Week before last the managers was the strike. Consequently, al- settled once more. It is not a dramathough the season opened early, it has tization of Mr. Glass's story "The Mak yet to hit its stride in the matter of ing Over of Milton," neither is it : patronage. There are half a dozen dramatization of Mr. Glass's story, plays in town that are trembling on the edge, and at least thrice that number are announced as October attractions. Which would seem to indicate that something is about to give

Despite the conditions, however, Winthrop. ticket speculators are doing a profitable business by concentrating on the "King, Queen, Jack," the newest (it successes-reaping a rich harvest, as was yesterday) Willard Mack melothe phrase goes. And they are doing drama, is changing hands almost com observing even the letter of the law. Exactly three members of the original. There was a time last season when cast remain—Macey Harlam, Norman it brazenly, without any pretence of pletely before penetrating New York. rear they are boldly parading the highways, with none to say them nay are heing laid at the officers.

In its success, and for some time to be the means of pointing the way to are heing laid at the officers.

In its success, and for some time to be the means of pointing the way to are heing laid at the officers.

It is not yet a success, but Mr. Tully's and Macy Harlan. faith in it is unyielding. It will re-Lyric Theatre. Then it will stay an have leased the entire building across additional four-if not at the Lyric and actresses. The Alter all, it is the public that is pay at the Comedy is small, but in concerned. No development is possible to the lyric and actresses. additional four-if not at the Lyric. from the Comedy and a little to the

Gods." Or so say the soothsayers.

The matter of the Glass-Goodman fought the weather, and last week it play, "Object-Matrimony," is hereby "Making Over Milton." It is an orig ina! play-to the best of the authors'

> Probably the director of the Little biil at the Alhambra during the coming week is a team entitled Ames and

highways, with none to say them nay.

Neither "The Bird of Paradise" nor "Omar the Tentmaker" met with overof persons none of whose business it performance of "Intolerance" he said traditions of the legitimate stage. Neither "The Bird of Paradise" nor on the programme, despite the pleas whelming favor in New York, yet the is Mr. Harlam has seen and ap-Richard Walton Tully on the road, and the latter has been consistently profit able. And now there is the case of "The Flame," "The Flame," got off to "The Flame." "The Flame" got off to at various times as Macy Harlam, a bad start—a very bad start—but Macey Harlan, Macy Harlan, Macy Harlan since then it has been doing better. Harlem, Macey Harlen, Macy Harlen, the fame of the Bandbox-Comedy folk tertainment, the surface of which has

some place else. Mr. Tully has made west-and it is a huge affair, with judgment.

If "The Flame" is compelled to leave the Lyric it will be because of the William Fox-Herbert Brenon (cross out Brenon) film, "A Daughter of the scratching above—the place is alice.

In it they have in one respect, however, the offices of opposition, most of it expressed is of the Players continue to be different from a majority of the more commercial theatrical centres. The press agent, when conversing over the televation of the pictures of the following the pictures of the following the proposition of the proposition of the proposition of the players continue to be different from a majority of the more commercial theatrical centres. The press agent, when conversing over the televation of the players continue to be different from a majority of the more commercial theatrical centres. The press agent, when conversing over the televation of the players continue to be different from a majority of the more commercial theatrical centres. The press agent, when conversing over the televation of the players continue to be different from a majority of the more commercial theatrical centres. The press agent, when conversing over the televation of the players continue to be different from a majority of the more commercial theatrical centres. The press and Lucy Huffaker. There is harmoned in the proposition of the players continue to be different from a majority of the more commercial theatrical centres. The press agent, when conversing over the televation of the proposition of the propositi William Fox-Herbert Brenon (cross out Brenon) film, "A Daughter of the scratching above the place is alive phone, grammatically says, "This is The greatest value of the coming the coming the coming over the telewith industry. It even has a certain she." Not long ago, when the estate of the Players. People sit in the outer of-Master" was valueless. He gave as his before they became the Players. For Palace.

WHERE PLAYS CONTINUE

DRAMA.
LYRIC
COMEDY.
CRITERION "Paganini" BOOTH "Pierrot the Prodigal" SHUBERT "Mr. Lazarus" C. and H. "The Great Lover" COMEDY Washington Square Players GAIETY "Turn to the Rigat" BELASCO "The Boomerang"
FARCE.
LONGACRE. "Nothing but the Truth" FORTY-EIGHTH STREET. "Somebody's Luggagg" REPUBLIC. "His Bridal Night" ELTINGE. "Cheating Cheaters" GEORGE M. COHAN'S. "Seven Chances" HARRIS. "Fair and Warmer"
MUSICAL.

THE FILM OF THE FUTURE

CASINO...."Flora Bella"

WINTER GARDEN "The Passing Show of 1916"

THIRTY-NINTH STREET....."Very Good Eddle"

By DAVID W. GRIFFITH.

the futurist novel. Romance, undoubtedly, will remain a strong factor

that it made him realize what a potent time plays, treated as such, do not make force the motion picture could be. The successful pictures. There must be

has spread, and they are besieged by been barely scratched. prospective actors and actresses. The After all, it is the public that is mel-

late Charles Klein was estimated, the fices and wait, just as the Players as Harry Fox and Jean Schwartz, will to give play to its imagination and to appraiser decided that "The Music had to sit in outer offices and wait soon enter vaudeville together via the supply the spark of fuller understands."

trated his meaning by calling attention

When David Starr Jordan saw a trial the past was a slavish following of the reading and studying. Dr. Jordan illus- but the motion picture is not confined Its possibilities are unlimited, and to day they constitute a rich mine of en-

In one respect, however, the offices pictures I have had to combat a chors

notion pictures will be in their sufgestive worth. Scenes will be sketches The Dolly Twins, sometimes known in a way that will lead the audience